

for loadbang

pneuma.kharis

for bass clarinet, baritone, slide trumpet/
soprano trombone, and tenor trombone

Martin Iddon (2012–13)

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καὶ γὰρ ἂν ἄδηλον σάλπιγξ φωνὴν δῶ, τίς παρασκευάζεται εἰς πόλεμον; οὕτως καὶ ὑμεῖς διὰ τῆς γλώσσης ἂν μὴ εὐσημον λόγον δῶτε, πῶς γνωσθήσεται τὸ λαλούμενον; ἔσεσθε γὰρ εἰς ἄερα λαλοῦντες.

For if the trumpet makes an uncertain sound, who will prepare for battle? So likewise you, unless you utter by the tongue words easy to understand, how will it be known what is spoken? For you will be speaking into the air. (1 Corinthians 14: 8–9)

General notes

pneuma.kharis has no score, only parts for each instrument. Each part is entirely independent, and each player may begin to perform at any point. At each double barline, a fermata is indicated. Such pauses may be of any duration, although the total duration of the piece should probably not exceed *ca.* 12 minutes. Though no particular coordination between the parts is intended, the performers should not necessarily feel that the particular lengths of their pauses and the order in which performers enter must be different on each occasion; it would be wholly licit to decide in advance upon a wholly fixed ordering, just as it would be licit not to, or to change such a fixed version at a later date. In any case, some moments of silence are almost certainly desirable.

Bass Clarinet

Vowel shapes should be in constant motion from one vowel shape to the next. The vowel shaping, thus, is simply a method of determining the shape of the vocal cavity and the speed of its change. Headless notes on this stave are provided simply to help with orientation. It is understood that there will be points at which the indicated shaping may interfere with the embouchure needed to achieve smooth glissandi; in such cases, the smoothness of the glissandi should be prioritised, but with a return to the indicated vowel shape undertaken as soon as practical. Vowels are shown via IPA symbols as indicated below. A diamond notehead indicates that that pitch class should be simultaneously hummed through the instrument at any octave disposition: the hummed pitch is also transposed so it is relative to the indicated bass clarinet pitch.

Slide Trumpet/Soprano Trombone & Tenor Trombone

The ‘trumpet’ used should be what is often called the slide trumpet, more properly a soprano trombone (rather than the ‘true’ baroque slide trumpet). Both instruments are played with a plunger mute: the bottom of the plunger mute stave denotes the bell should be fully capped by the mute; the top that the bell should be wholly free of the mute. The highly specific notation given for the motion of the mute should be followed as closely as possible, such that a sort of physical choreography becomes evident. A diamond notehead indicates that that pitch class should be simultaneously sung through the instrument at any octave disposition.

Baritone

Vowel shapes should be in constant motion from one vowel shape to the next. The vowel shaping, thus, is simply a method of determining the shape of the vocal cavity and the speed of its change. Headless notes on this stave are provided simply to help with orientation. Consonants *interrupt* the flow of the constant motion of the vocal cavity and should be understood as a sort of puncture to that (conceptual, at least) continuity. Where a consonant coincides

directly with a new vowel shape, the consonant has priority, such that, at the very opening of the part, for instance, the expected sound is “mæ”. Pitches in the *ad libitum* sections may be sung to any vowel sound desired, including, but not restricted to, the ones below.

Individual syllables should be pronounced as follows:

ɑ: as in **f**ather
æ as in **t**rap
ə as in **c**omma
ɛ as in **b**ed
eɪ as in **f**ace
ɪ as in **k**it
i: as in **s**eed
ɒ as in **p**od
ɔɪ as in **c**hoice
oo as in **g**oat
u: as in **f**ood

d as in **d**ye
g as in **g**uy
k as in **s**ky
l as in **s**ly
m as in **m**y
n as in **n**igh
ŋ as in **s**ing
p as in **p**ie
r as in **r**ye
s as in **s**igh
t as in **t**ie

Martin Iddon, York/Leeds, October 2012–February 2013

pneuma.kharis

bass clarinet in B \flat

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$\text{♩} = 60$

ppp *sempre* 7:8

vowel shape

ou æ ε

pitch

breath

breathe *ad libitum*, but try to preserve sense of continuity

5:4

$\text{♩} = 72$ $\text{♩} = 60$

6:5 5:6 7:9

u: ε u: ε

3:2 8:9

$\text{♩} = 48$

7:6 5:6 9:8 8:9 3:2

ɒ ɔɪ ɑ: ε ou

♩ = 120

9:8 5:3 8:9

ei v

♩ = 72 → ♩ = 60

8:7 4:5 5:3 4:3 6:5

ə l u: l

5:3 9:7

♩ = 24

5:3 7:9 4:3 8:9 7:6 4:3

u: v

♩ = 60

6:7 5:3 8:6 4:5

u: ε

Tempo: ♩ = 120

5:3 3:5

7:6 5:3 4:5

I I U: I

5:6 4:3

A Tempo ad libitum

B

Tempo: ♩ = 60

7:9 4:8

8:9 9:8 7:8

I ə α D

ordinario, chiaro e statico

simultaneously hum diamond
notehead pitch class at any
octave (pitch indicated is also
transposed!)

Tempo: ♩ = 96 → ♩ = 60 → ♩ = 48

5:4 9:8 3:2 3:4

7:8 5:4

ou ə ε

Tempo: ♩ = 72 → ♩ = 60

4:5 8:9

8:7 3:5 7:9 9:7

I α D ə

Tempo: ♩ = 48

7:6

9:8

7:6

4

α ε ου ε υ

4:5

7:8

Tempo: ♩ = 72 → ♩ = 60 → ♩ = 24

3:4

7:8

8:9

3:2

u: ε ι υ ε

9:8

7:9

Tempo: ♩ = 60 → ♩ = 48

3:2

4:5

5:4

ου ε ου u:

Tempo: ♩ = 60 → ♩ = 72 → ♩ = 60

7:9

8:9

9:7

7

8:7

υ ε υ ι υ ε

pneuma.kharis

baritone

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$\text{♩} = 48$ $\text{♩} = 60$

ppp sempre
breathe *ad libitum*, but try to preserve sense of continuity

consonants
m m p s

vowel shape
æ ε u: ou I

$\text{♩} = 48$ $\text{♩} = 24$ $\text{♩} = 48$

Tempo ad libitum
chiaro e statico

t g n

ε

$\text{♩} = 60$

Tempo ad libitum
chiaro e statico

s l

i: ε

B

♩ = 72 → ♩ = 60 →

8:7
s m s m

6:5
l

4:3

u: _____ ə _____ d _____

♩ = 24 → ♩ = 72 → ♩ = 96 →

4:5

3:2
s

6:5
l

4:5
d

7:8
s

9:8
u:

ə _____ ε _____ u: _____

♩ = 72 →

8:7

9:7
n t

7:6

4:8
l

5:4
a: _____ æ _____

_____ æ _____ ε _____ a: _____ æ _____

♩ = 120 → ♩ = 48

C Tempo ad libitum
chiaro e statico

3

7:9 3:2 3:4

m l n

a: α

D

♩ = 60 → ♩ = 72

8:9 7:8 3:2

n s t s η s

D I D i: ə

♩ = 48

8:7 5:4 9:8 3:2

r d m t

I ε I OU I

E Tempo ad libitum
chiaro e statico

Tempo markings: $\text{♩} = 60$ → $\text{♩} = 72$

Notes: s n t

Vowels: æ ou D ε

F

Tempo markings: $\text{♩} = 60$ → $\text{♩} = 96$ → $\text{♩} = 48$

Notes: l p t k

Vowels: ou æ ou æ ou

Tempo markings: $\text{♩} = 96$ → $\text{♩} = 48$ → $\text{♩} = 72$

Notes: g l g l

Vowels: ε g l ε æ

→ ♩ = 24 → ♩ = 60

8:7 7:9 8:9

n t m

o u d

G Tempo ad libitum
chiaro e statico

H ♩ = 72

ordinario

5:4 3:4 4:3 5:3 6:5

t s t

æ d

→ ♩ = 96 → ♩ = 60 →

9:8 8:9 7:9 8:7 7:8 3:2

l t l s l

u: æ d e æ

Tempo: ♩ = 60

9:7 7:8 8:7 7:8 9:8

s s s

o ε

Tempo: ♩ = 24 → ♩ = 48

9:7 8:7 3:4 8:7 9:7

r n t p p

D I u:

pneuma.kharis

slide trumpet/soprano trombone in B \flat

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$\text{♩} = 60$ $\xrightarrow{\text{7:8}}$ $\xrightarrow{\text{5:3}}$ $\text{♩} = 24$

ppp *sempre*

plunger mute

breathe *ad libitum*, but try to preserve sense of continuity

$\text{♩} = 72$ $\xrightarrow{\text{7:9}}$ $\text{♩} = 60$

$\xrightarrow{\text{8:7}}$ $\text{♩} = 72$ $\xrightarrow{\text{5:3}}$ $\xrightarrow{\text{4:3}}$ $\text{♩} = 60$

$\text{♩} = 48$ $\xrightarrow{\text{6:7}}$ $\text{♩} = 120$ $\xrightarrow{\text{7:9}}$ $\text{♩} = 60$

A Tempo ad libitum

B

4:3

senza sordino, chiaro e statico

♩ = 72

5:6

♩ = 48

7:5

6:5

8:7

♩ = 24

6:5

5:3

8:9

♩ = 60

♩ = 72

5:4

6:5

9:8

♩ = 60

4:3

7:9

♩ = 24

5:3

4:5

8:7

♩ = 60

♩ = 48

3:5

Tempo $\text{♩} = 60$

5:4

8:7

C **Tempo ad libitum**

senza sordino, chiaro e statico

D

Tempo $\text{♩} = 48$ → $\text{♩} = 24$

3:4

4:3

5:4

Tempo $\text{♩} = 48$ → $\text{♩} = 60$

2:3

7:6

5:3

7:6

2:3

7:6

5:4

8:9

Tempo $\text{♩} = 48$

7:8

7:6

6:5

5:3

E Tempo ad libitum

F

♩ = 60

3:2

senza sordino, chiaro e statico

♩ = 60

9:8

♩ = 72

7:6

♩ = 60

5:6

3:2

5:6

♩ = 24

3:2

♩ = 60

5:3

5:6

3:2

♩ = 24

9:7

3:2

4:5

8:7

6:5

5:6

♩ = 48

♩ = 60

6:5

5:6

4:3

7:6

♩ = 48

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trombone

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$\text{♩} = 60$ \longrightarrow $\text{♩} = 96$ \longrightarrow

ppp *sempre*

plunger mute

breathe *ad libitum*, but try to preserve sense of continuity

9:8 7:8

$\text{♩} = 60$ \longrightarrow $\text{♩} = 72$ \longrightarrow $\text{♩} = 24$ \longrightarrow

5:4 7:8 3:4 5:4 3:2

$\text{♩} = 60$ \longrightarrow $\text{♩} = 48$ \longrightarrow $\text{♩} = 60$ \longrightarrow

6:7 5:3 4:3 8:9 7:6

$\text{♩} = 48$ \longrightarrow

9:8 8:9 7:9

A Tempo ad libitum

B

→ ♩ = 60

5/3 8:9 5:4

C Tempo ad libitum

D

♩ = 48

9:8 7:6 7:8 5:4

senza sordino, chiaro e statico
simultaneously sing diamond
notehead pitch class at any
octave

→ ♩ = 72 → ♩ = 48 →

5:6 5:4 9:8 5:4

♩ = 24 → ♩ = 60

5:6 11:8 4:3 3:4

→ ♩ = 24 → ♩ = 60 → ♩ = 48

8:9 5:6 6:5 3:4 3:2 7:6